

Collection Management:

Writing Guides of the Guilford Free Library

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## **Introduction:**

To determine if a book is to stay on the shelf, the most important factors will be authority of the author, relevance, if it is the most recent edition and the actual usage in the library (number of times it's been checked out and when the most recent check out was). These primary factors will decide which of the books will stay and which will be pulled from the Guilford Free Libraries Shelf in favor of another book. The books, for the most part, have been kept in very good condition, suggesting that the library stays on top of materials that may be problematic or no longer usable by the library patrons. No materials were removed for reasons of bad condition, but more thoroughly examined for purposes of content.

"Recent" checkouts are defined as within the last three years (any time after 2012 is counted as a recent check out). Frequency of checkout was decided by examining the year of publication and comparing it to the number of times the book had been checked out in that time. Relevancy was decided both by the date of publication (and if there were subsequent editions) and the general decision in reviews.

**Keep on Shelf**-These books all have good reasons for remaining on the shelf in their current form and editions.

- 1) *Blockbuster plots: Pure and simple*, Martha Alderson.  
Alderson has a reputation for being good with providing insight on the plotting side of writing. Additionally, the book itself has received praise from publishing houses and literary magazines across the country. The library has the most recent version of this book and, while it could be more popular, has been checked out fairly recently. This book will stay on the shelf at Guilford.
- 2) *The artful edit: On the practice of editing yourself*, Susan Bell.  
Editing is just as crucial to being a writer as any book on actual writing. Bell's book shows examples of self-editing and uses published authors to demonstrate the strong relationship between editors and writers. The reviews of the book tend to be a little mixed. For the most part, Bell's advice in the book is valuable to writers. This book has moderate frequency of checkout, so will stay on the shelf. This book will also stay.
- 3) *A dangerous profession: a book about the writing life*, Frederick Busch.  
This is less of a how-to guide to writing and more of a "why we write" book. I think this is an important thing to include. The circulation records show that Busch's book is very well received among the patrons. For these reasons, it will stay on the shelf.
- 4) *The eleventh draft: craft and the writing life from the Iowa Writers' Workshop*, Ed. Frank Conroy.  
The Iowa Writers' Workshop is one of the strongest writing programs there is. The information in this book is invaluable to writers, the essays coming from students or faculty of the legendary workshop program. The essays all try to get at the heart of the need to create fiction (much like Busch's book). It is circulated frequently and has the relevance to back it up. That being said, I would keep this book on the shelf at Guilford.
- 5) *The situation and the story: the art of personal narrative*, Vivian Gornick.

This book contains a lot of important information. Gornick wrote this book in response to 15 years of teaching in MFA programs and the memoirs and essays that come with that. Reviews for this book are split. Some like the thoroughness; others think it is too much. In the end, this book is popular enough to keep in circulation. Given the popularity and relevance, I would suggest this book stays on the shelf.

6) *On writing*, Stephen King.

This is one of the few books that every writer seems to agree is well worth reading. It contains, not only anecdotes from Stephen King's personal life, but also lessons that should be taken for every writer. King's writing advice begins about halfway through the book, so some think it is too much of King's biography and not enough on writing. Still, the advice that King does give is invaluable. And since it is the most frequently circulated item in the collect, I would highly recommend keeping this staple of writing advice on the shelf.

7) *Good prose: The art of nonfiction*, Tracy Kidder & Richard Todd.

This is another book that has been incredibly well received by the public and critics alike. I think that this book deserves to stay on the shelf. It is in fine condition and still fairly young (only coming out a year ago). Still, it has a great deal of useful narrative from two well-spoken writers. This book should stay on the shelf at Guilford.

8) *A self made of words: Crafting a distinctive person in nonfiction writing*, Carl H. Klaus.

This book is important to understanding the persona involved in nonfiction. Style and grammar are important elements of writing a piece of nonfiction, but person is an element that is rarely covered. Nonfiction writers need to develop a voice and tone that matches their subject and audience effectively. Klaus's book meets that criteria. Coming from one of the founders of the Iowa program, Klaus has the authority to prove relevant. This book will remain on the Guilford shelf.

9) *Bird by bird*, Anne Lamott.

This is another one of the classic books (similar to Stephen King's *On Writing*) that every author and writer should read. Full of humor and sound writing counsel (not exactly advice), Lamott's book is a reflection and guide for writers that may be struggling with aspects of writing. The copy at Guilford is fairly well circulated and also very recently taken out. Guilford would do well to keep this book on the shelf for their patrons.

10) *How to write a book proposal*, Michael Larsen.

This book is another great resource for writers of nonfiction. This book provides insight into the business of getting nonfiction published. As an agent and an author, Larsen has experience with these matters and provides an invaluable resource to first time proposers in the literary field of nonfiction. This book is not very well circulated, however it is also a book that has been checked out recently. I would recommend keeping this book on the shelf for nonfiction writers.

11) *Between the lines: Master the subtle elements of fiction writing*, Jessica Page Morrell.

This is another good book for writing technically. The book contains examples of what works and what doesn't as well as advice on every would-be writers'

favorite plot devices (cliffhangers, flashbacks, background) as well as crucial skills for writers (sensory details, setting, imagery). It contains a lot of information for writers of any genre. This book is, however, struggling to get circulated, but due to recent checkouts, I would recommend leaving this book on the library shelves.

- 12) *Writing is my drink: A writer's story of finding her voice (and a guide to how you can too)*, Theo Pauline Nestor.

Another book following in the tradition of Stephen King's *On Writing*, Nestor's memoir takes you through her life and how it influenced her writing. It also goes into detail of suggestions of what a writer struggling with the same literary hurdles she had can do to overcome the struggles of a writer's life. The copy has a surprisingly high circulation record, despite being only about a year old. It is relevant and recent enough that I think it should be kept on the library shelves.

- 13) *Words fail me: what everyone who writes should know about writing*, Patricia T. O'Conner.

This is another book that the patrons at Guilford find incredibly popular. Whether a writer is just starting to practice their craft or if they need a refresher course, this is an ideal item for them use. It has frequent checkout consistency, despite a high number of copies available in the system. For this reason, it will remain on the shelf.

- 14) *Reading like a writer: A guide for people who love books and for those who want to write them*, Francine Prose.

This is the best possible guide for those who want to be writers. Because what Prose says is true, there is no guaranteed way to learn how to write in a classroom or other program. The most accurate way to learn how to write is to learn from other writers by reading their books. This particular book is ideal for learning how to read a book for craft. This book also has an impressive circulation record, both in frequency and sheer number of times it's been checked out. For these reasons, I would keep this book on the shelf.

- 15) *One continuous mistake: Four noble truths for writers*, Gail Sher.

This book is another excellent book on the process of writing, approaching it more from the spiritual method. It takes on a more 'Buddhist Zen' view of how the process of writing works, from the writing regiment that one sets up to the journey of self-discovery that comes from writing. I like books that go more into the process of how to write as opposed to textbooks about the success and 'check-list' methods of writing guides. It has a fairly good number of times it's been circulated with fairly recent checkouts and is the only copy in the system. I believe this should remain on the shelf.

- 16) *Still writing: The pleasures and perils of a creative life*, Dani Shapiro.

This is an author I actually had the experience of meeting and talking with. This book is part narration and part writing instruction. It fluctuates between Shapiro's own lifetime in writing and her life events that she believes made her a better writer. It is well written to both inform and entertain the reader. This book was released last year and has a healthy flow of circulation. This book will remain on the shelf at Guilford Free Library.

- 17) *Letters to a young novelist*, Mario Vargas Llosa, translated by Natasha Wimmer. This book is a collection of what Publisher Weekly refers to as “meditation on writing”. I enjoy these kinds of books, giving writers a chance to explain their feelings on the craft and emotions that come from it. However, I worry that this won’t quite have enough writing ‘advice’ with it. However, I still feel that the book has valuable writing advice. The circulation has been consistent and strong, so the book should remain on the shelf at Guilford.
- 18) *The Chicago manual of style*. This one was a no brainer in my mind. Anyone who wants to be published in any way shape or form needs this book as a resource. This book contains the proper formatting and style for anyone who’s submitting pieces to any magazines. This is a reference material that all libraries should have available to their patrons. This is crucial to writers of fiction, nonfiction, poetry and prose. The book contains the formatting that magazines will consider the standard to getting into magazines. I would keep this one on the shelf as well.
- 19) *The writing workshop note book: notes on creating and workshopping*, Alan Ziegler. This book is invaluable for those involved in a writing workshop at any level. A result of both experience and time, Ziegler’s book explores the writing process and, more importantly, the process of a writing workshop. Writing workshops are arguably an important process for any young writer because it encourages both the act of writing and the ability to take and receive criticism for writing. This book has good frequency of circulation and is fairly recent compared to other writing kept on the shelf. This is the first book that examines the method of a writing workshop. I would recommend keeping this book for its usefulness for a writing workshop.
- 20) *When memory speaks: reflections on autobiography*, Jill Ker Conway. When I’ve met people who tell me they want to write something, it is usually some form of autobiography. Whether it is their whole life story or a short piece of their personal history, most people have some type of autobiography that they would like to present. This is a book that has a lot of popularity, despite being fairly outdated. I think it should be kept on the shelf for its popularity as well as the usefulness it would provide for those who would want to write down their life story.
- 21) *Leaving a trace: On keeping a journal: The art of transforming a life into stories*, Alexandra Johnson. A journal is the most common form of writing that people have for their first times writing. It is a good study of memory and a good way to develop detail recognition for aspiring writers. The book is more useful for those interested in starting to keep a journal as opposed to those who are already established writers, but it is important to have this book for beginning writers. This book also has a strong circulation record. I think that this book would be best kept on the shelf at Guilford due to its popularity and recentness of the circulation records.
- 22) *Your life as story: Writing the new autobiography*, Tristine Rainer. Like *Leaving a Trace*, this book is about transferring real life events into stories that someone would want to read. I think this is another good resource to have on

- the shelf, for those turning their life events into story. I would recommend keeping this one on it's shelf, not only for it's relevance, but also for it's strong circulation numbers, both in how recent it is and the number of times it has been checked out from the library.
- 23) *Spiritual quests: The art and craft of religious writing*, ed. Mary Gordon  
This book is a collection of authors discussing the effect of religion in their writing. I don't think that any of these individuals are especially well known writers or especially prolific. The circulation record is fair, considering it is the only copy in the system. That being said, the frequency and recentness of the book's checkout history make me think it would be best suited to be kept on the shelf.
- 24) *How to read a poem: and fall in love with poetry*, Edward Hirsch.  
This book is very poorly circulated. It's been on the shelf for well over ten years and has been checked out a total of three times. Despite this, many critics and casual reviewers seem to agree that Hirsch takes a fascinating approach to the subject and keeps his reader interested. Part of the copies failure to circulate could be the eleven other versions of this particular edition in the catalog. All the same, this book should kept on the shelf, since it encompasses such a crucial part of any library's writing section.
- 25) *Nine gates: Entering the mind of poetry: essays*, Jane Hirschfield.  
This book is hailed for it's insightfulness and effective lessons from the essays. Hirschfield is known for her poetry, but her essays are excellent learning tools for students of the craft. She presents a set of concise essays that provide valuable insight to the aspiring poet and master of the craft alike. Between this fact and the circulation report, I would recommend that this book remain in the Guilford Free Library's writing section.
- 26) *Making your own days: the pleasures of reading and writing poetry*, Kenneth Koch.  
This book has not been check out for a few years. However, it is a collection of insights of some of the greatest poets of the modern age and provides the poetry writer with inspiration and an invaluable anthology of poetic works (both of the modern age and from the past). For the prestigious insight, I would recommend keeping this book on the shelf at Guilford.
- 27) *ABC of reading*, Ezra Pound.  
This book is a concise and careful statement of Pound's aesthetic theory and feelings about art. It is argued as one of the most important writing books, not only from the perspective of a writer, but a perspective of a reader as well. It is an important work to read, in order to best understand the aesthetic insight provided by one of the best-known authors in the world. Additionally, it is needed to meet the demands of Guilford patrons.
- 28) *How to not write bad: The most common writing problems and the best ways to avoid them*, Ben Yagoda  
This is a crucial book to be kept on the writing shelf. Much in the tradition of Strunk and Williams or King, this book gives precise instructions of the most common writing problems and the best ways to avoid falling for those "traps". It is something the should be kept as not only a comprehensive guide, but a guide

for how to get around major problems that Strunk and Williams are more willing to point out than help solve.

- 29) *Poemcrazy: Freeing your life with words*. Susan G. Woodlridge  
Written by a leading poetry instructor, *Poemcrazy* is a good addition to the Guilford Free Library for its content. The book's content is the poetic equivalent of many of the writing guides for fiction, looking at the influence of self-discovery in poetry as opposed to the robotic standard in most poetry. Among the patrons of Guilford, it has been circulating very well in the time it's been on the shelf and maintains a competitive edge with other items of a similar nature. I believe that it should remain on the shelf.
- 30) *Poetry report: Creative ideas and publishing strategies for aspiring poets*, Jim Walker and Mark Shaw.  
*Poetry report* is another book that is marked on every poet's list of 'must have' materials. The only copy in the LION system is on the shelf at Guilford. In the past ten years, the book has been checked out five times. Despite this, I believe it is important to keep a book like this on the shelf at Guilford, so that one remains in the system and that Guilford patrons have access to a very important piece of material.
- 31) *Cut to the chase: writing feature films with the pros at UCLA Extension Writers' Program*, ed. Linda Venis, Director, UCLA Extension Department of the Arts and Writers' Program.  
This book is a collection of 'how-to' insights into writing a feature film. Written by masters of the craft, this book is a collection of informative and helpful tips for everything from the major plot to channeling their creativity into this form. I firmly believe that this is an important item have on the shelf. Similarly to the other writing guides on the shelf at Guilford, it is an important component to the writing collection, specifically for screenwriters.
- 32) *Inside the room: writing TV with the pros at UCLA Extension Writers' Program*, ed. Linda Venis Director, UCLA Extension Department of the Arts and Writers' Program.  
Like *Cut to the Chase*, this book takes insight from professionals in the business of television and collects them into a single collection for aspiring writers of TV. I think it is important to have this book available on the shelf for patron because it gives very good advice on the nuts and bolts of writing for TV, but also the broader elements like character and plot.
- 33) *3 uses of the knife: On the nature and purpose of drama*, David Mamet.  
This is an excellent book for those who are working in the world of drama. Not only examining modern masters, Mamet takes time to examine the works of classic masters to better understand the concept behind what makes 'drama'. This is another popular book on the Guilford shelves. While there is a more recent edition, the difference is mainly one of format, as Mamet's work is still valid in both versions. This will be left on the shelves at Guilford.
- 34) *Imagining characters: conversations about women writers: Jane Austen, Charlotte Bronte, George Elliot, Willa Cather, Iris Murdoch, and Toni Morrison*, A.S. Byatt and Ignês Sodre, ed. Rebecca Swift  
This is a book that offers the perspective of six very influential women writers.

- The authors (a novelist and a psychoanalyst) work together to dissect each of these works and use them to understand the writers and their craft better. Similar to *Reading like a novelist*, the book presents the mechanics of a piece and shows the how not just the 'what' of a piece of writing. It is an important book to leave on the shelf at Guilford.
- 35) *Creating fiction: instruction and insights from teachers of Associated Writing Programs*, ed. Julie Checkoway  
This book is something that should be kept on the on the shelf. In addition to a good circulation record, the book also offers advice from career writing and teachers. The advice provided by the writers in this book is as valuable as any of the screenwriting books, but geared more toward those who wish to write fiction. For these reasons it should be kept on the shelf.
- 36) *Living by fiction*, Annie Dillard  
This book is another model of 'why we write' and the importance of literature written by those who love it. Dillard's book discusses the crucial work of writing fiction. This is a slightly older edition, but I do not think that this particular volume needs replacing because of this. Patrons seem to enjoy the book and it would be best to keep it on the shelf.
- 37) *How to read a novelist*, John Freeman.  
This is a book that is important for any aspiring writer. The best way to learn about writing is one of two ways: doing and learning from others. I think that this book is a good resource to get writers started and interested in the craft. This is a strong instruction manual for those getting started in learning from others. It is still fairly young and remains relevant enough to keep on the shelf.
- 38) *The art of fiction: notes on the craft for young writers*, John Gardner.  
This is another important item for any writing collection. The Guilford collection would benefit from keeping this on their shelf. This is an incredibly useful guide, not only providing the reader with lessons, but also condensing those lessons into passages from well-known works. In this way, Gardner remains relevant and his lessons are important for any writer discovering elements of the craft to discover.
- 39) *Plotting and writing suspense fiction*, Patricia Highsmith  
This book is an excellent resource in the library. Highsmith is known for excelling in the work of suspense fiction and in this book, she provides her readers with a guide to the key elements of suspense books. She covers what makes a book suspenseful and what elements to use when. I think that this is an important addition to the library shelves for those patrons who are writing genre fiction.
- 40) *Revision: a creative approach to writing and rewriting fiction*, David Michael Kaplan.  
A large part of writing the people tend to over look is the revision and rewriting. I think that Kaplan's book is a useful addition to the library's writing shelf as it not only has this element, but also encourages it. I think that part of the reasons so many writers loathe revision is that it isn't a creative endeavour. However, Kaplan's approach shows how the process is done from beginning to end in a way that doesn't seem so mechanical. Kaplan shows his own writing and rewriting process to better illustrate his point.

41) *You can write a mystery*, Gillian Roberts

This book is another crucial, checklist style guide for writing mystery. It covers everything from plot and characters to more genre specific clues hiding and red herrings that make mysteries so enjoyable. This is a good book to keep on the shelf at Guilford. It also has a good circulation record and has been checked out recently. For these reasons, I think it deserves to stay on the shelf at Guilford.

42) *So you want to write: how to master the craft of fiction and the personal narrative*, Marige Piercy and Ira Wood.

This is another book that I think has a crucial spot for its relevance and usefulness. It has excellent advice and knowledge that writers would find an invaluable edition for their own writing. This is one of a few copies in the LION system, yet it maintains a strong circulation record. I think that this book should remain on the shelf for the strong content and usefulness that it provides to patrons.

43) *Object lessons: the Paris Review presents the art of the short story*, The Paris review, ed. Lorin Stein and Sadie Stein

This is a book that I think deserves to maintain its spot on the shelf. The selections that they make provide valuable insight into what makes a short story particularly successful or unsuccessful. The writers give stories that they think are 'great short stories' explaining why. Not only does the actual material provide a writer with good answers to this question, but also the writers explain the lessons that these stories are meant to teach us.

**Replace with other version and keep on Shelf-** These books are very outdated, but could still prove valuable to patrons. They either have more effective volumes or more recent volumes with different insight for the patron's research.

1) *The little red writing book: 20 powerful principles of structure, style and nobility*, Brandon Royal.

This book is concise and useful for writers. It is useful for writers of fiction, students, business professionals and others. It contains some very strong advice as well as rules of grammar and exercises to work with these elements. However, there is a much more recent edition of this book that contains new exercises and grammar rules. The copy at Guilford is 2004, while the most recent version was published in 2012. This is a featured deluxe edition, which also includes *The Little Gold Grammar Book*. I believe it would be in the best interest of the library to replace this book with the more recent deluxe edition of *The Little Red Writing Book*.

2) *The poem's heartbeat: a manual of prosody*, Alfred Corn.

This is a book that people clearly use in the library. However, the information inside is fairly outdated. The book on the shelf at Guilford is from 1997, whereas there is a more recent edition from 2008. Additionally, other libraries have copies available for checkout, meaning that it can still be used if that specific edition is needed. I think it would be best to replace this with a

3) *Writing a woman's life*, Carolyn G. Heilbrun.

This is a book is one that would need to be updated. The copy on the Guilford shelf comes from 1988, while the most recent edition is from 2008. This is a

- book that has fairly successful popularity. This is a book that examines famous writers and the struggles of writing from a female perspective (compared to their male counterparts). However, there are already several copies of the newer edition in circulation in the LION system. As a result, I would simply suggest removing this 1988 copy from the shelf, so that patrons will still be able to order the 2008 edition from another library.
- 4) *A manual for writers of research papers, theses and dissertations: Chicago style for students and research*, Kate L. Turabian, revised by Wayne C. Booth, Gregory G. Colomb, Joseph M. Williams and University of Chicago Press editorial staff. This book has a more recent edition than is currently on the shelf at Guilford Free Library. The 2013 edition is well regarded for those who are navigating the world of writing a long, extensive research paper. It covers the process research, citation and the style of drawing up the actual drafts. However, I don't think that a physical edition is needed for the shelf at Guilford. I would recommend replacing this book with an e-book version of this to free up shelf space.
  - 5) *Imaginative writing: The elements of craft*, Janet Burroway. This is a widely used textbook in creative writing classrooms. It is very useful for helping young writers see the craft in action, taking the form of short stories in the anthology, so that the writer can see the techniques in action. For this book, there was a slight issue of timeliness. The copy currently on the shelf at Guilford is outdated by over 5 years. If the budget allows I would suggest replacing it with a more up to date issue, which contains different stories with slightly, better examples of the topics discussed.
  - 6) *A poet's guide to poetry*, Mary Kinzie. This book is both outdated and poorly circulated. Kinzie's most recent edition provides a collection of insight that was not in the original guide. That being said, it has not been updated in over ten years, meaning that this guide lacks a lot of potentially important works. I would recommend the updated version of this book, that patrons may still take part in this book for its valuable insight and lessons.
  - 7) *Poet's market 2011: Where and how to publish your poetry*. The reason for replacing this book should be obvious. It is very out of date and does not provide accurate information. A newer edition should be purchased, so that patrons can have access to all the options for publishing their poetry presented fairly. Additionally, some of the suggestions in the 2011 book have since been shut down or renamed, so sending submissions to these places would be a fruitless exercise.
  - 8) *The screenwriter's bible: a complete and authoritative guide to script format and style*, David Trottier. This is a book that I think needs to be on the shelves at Guilford. However, it needs to be updated to the most recent version, as the business of screenplays is constantly changing. Purchasing the most recent edition ensures patrons with knowledge of the most up to date screenwriting formats, lessons and style preferences in addition to samples of popular films to give readers a better understanding of the writing process.

- 9) *The Hollywood standard: the complete and authoritative guide to script format and style*, Christopher Riley.

This is a book that, while it has its merits, is just taking up space on the shelf. Additionally, Guilford's edition is out of date and needs to be updated. I think it would be in the best interest of the library to replace the out of date physical copy with an e-book version of the most up to date book. This would ensure, once again, that patrons have access to the most recent and relevant information regarding the standard of script formatting.

- 10) *Aspects of the novel*, E.M. Forster

This is a book that is witty, clever and wonderfully written for writers of all sorts. However, the copy on the shelf at Guilford is very old. I believe it would be in the library's best interest to replace this copy with a more recent one to prevent too many eager hands from damaging the pages. Additionally, the book on the shelf could be sold online (a 1927 original is bound to bring in some high bids), which should more than cover the cost of a new book. In addition to getting a fresh book on the shelf, the library can use the funds from selling the original toward other books.

- 11) *The lonely voice, a study of the short story*, Frank O'Connor

This book is another book that Guilford needs on the shelf. However, it is outdated. O'Connor's work justifies his status as 'master' of the craft and this book is a class with the master. I think that it would be worth it for the library to purchase a more recent edition for timeliness and relevance. O'Connor's book has relevant and useful points to make, but the library would benefit from a more recent edition.

**Remove One or More Copies-** These items are books that have multiple copies on the shelf (some with multiple dates of publication). It comes recommended that some of these be removed from the shelf to save space.

- 1) *The elements of style*, William Strunk, Jr. And E.B. White.

This is another necessary standard for any writing collection without question. *The Elements of Style* has been a grammar and style guide for years. Every library should have at least one copy of this book. Guilford has multiple versions of this book. There is an illustrated version of this book that I don't think is entirely necessary, both for reasons of condition and quality. I think we only need the later editions, so I would recommend removing two of the five copies

- 2) *Stories from the other side*, ed. Francis Edward Crowley.

This one was a conflicting choice. There are a few copies of this book on the shelf from different years. It would be nice to keep them all, but they don't really differ in what they offer from one to the next. And these are explorations in the subject of memoir. As a result, I would suggest removing it from the shelves at Guilford. It seems like an impossible task to keep up with the timeliness of a book that releases a new edition every few years. Still, I would keep one edition (the most recent version) on the shelves. The others should be deleted from the catalog.

**Remove from Shelf, Do not replace-** These items no longer have relevance or simply do not match the interest of the local patrons enough to bother being left on the shelf at Guilford Free Library.

- 1) *The complete screenwriters manual: a comprehensive reference of format and style*, Stephen E. Bowles, Ronald Mangravite and Peter A, Zorn.  
This is a book that I think, like the Chicago Manual of style is important to have on the shelf. However, this copy does not have an exceptional circulation record, nor is it entirely necessary to keep on the shelf, as most of the formatting information changes from company to company. These are usually found online. Additionally, other libraries have this title available for checkout. Therefore, I believe it is in the library's best interest to remove this item from the shelf, so that other books can take that space.
- 2) *Distant intimacy: A friendship in the age of the Internet*, Frederic Raphael and Joseph Epstein.  
This is a book I disagree with. I don't think that this is really needed in the writing section of the library, as it is not really so much about writing as the correspondence between two writers. Yes, the book does have a lot to do with writing, but doesn't really go into the process, which I feel is what people would like when they go to the library looking for research material on the art and practice of writing. There are better books to do this with, so I must suggest that this book be pulled from the Guilford shelf.
- 3) *Handling the truth: on the writing of memoir*, Beth Kephart  
This is another book with useful advice for those writing memoir or autobiography of any kind, interspersed with reflections on the memoir process. I feel like this is already kind of covered by *When memory speaks*, which was left on the shelf for Guilford patrons. The book, however, does not have an impressive circulation record. Since there are other copies in the system that patrons can access. As a result, I would remove this from the shelf at Guilford.
- 4) *The ode less travelled: unlocking the poet within*, Stephen Fry.  
This is a book by someone I greatly admire, so admittedly my suggestion may be a bit biased. Stephen Fry is a writer and actor, also an incredibly intelligent and prolific writer. This book is an interesting examination of the parts of a poem, from stanza to meter to rhyme and back again. Sadly, the book has been circulating weakly over the past 7 years and has multiple appearances in other library catalogs. For that main reason, I would remove it from the shelf.
- 5) *Proofs and theories: Essays on poetry*, Louise Gluck.  
Gluck presents a series of essays and theory on the craft of contemporary poetry through a set of through analysis of poems and other works of poets. Her book on the shelf at Guilford has not been circulated for quite some time, however. My best guess is that patrons of the library are more interested in straightforward instruction as opposed to working with difficult theories presented in Gluck's manual. That being said, I think this book should be removed from the shelf due to lack of patron interest. It's one of two copies and ours is not being circulated enough.
- 6) *What will suffice: contemporary American poets on the art of poetry*, ed. Christopher Buckley and Christopher Merrill.

I think that, while this is an important work, it is not something that needs to remain on the shelf. For starters, it hasn't been checked out in over four years. Additionally, the book allows the poems to 'speak for themselves' instead of having the poets explain them. Honestly, this is just another anthology collection that can be removed from the shelf.

- 7) *The writer's guide to writing your screenplay: how to write great screenplays movies and television*, Cynthia Whitcomb.

This is a book that simply isn't moving. Despite the high recommendations for this book, I just don't feel that this book is moving enough to justify keeping it on the shelf. There is already another copy of this book located in the LION system, so patrons have access to another copy. The book hasn't been checked out in over ten years and the library shelf is already keeping many books on screenplay writing.

- 8) *How fiction works*, James Wood

This book is not very well circulated at Guilford and fails to be useful when mixed in with the other copies in the LION system. I don't think it would be useful to keep this book on the shelf at Guilford and would therefore recommend its removal from the shelf, so space can be made for new additions.

**Additional Recommendations-** The following books are recommended for addition to the shelf. The each has merits and should be considered for addition to any writing collection.

- 1) *Writing fantasy and science fiction: How to create out-of-this-world novels and short stories*, Orson Scott Card, Phillip Athans, Jay Lake and the editors of *Writer's Digest*

Guilford has a few genre specific writing guides, but probably writing science fiction and fantasy prove to be the most intricate writing style, creating whole worlds, species and even developing new laws of physics to encompass your new world. As a result, I would recommend this writing guide on science fiction and fantasy. It covers a wide range of topics, from basic plot work to world building and characters. It is a helpful guide for anyone looking to write science fiction or fantasy novels or short stories.

- 2) *The plot whisperer: Secrets of story structure any writer can master*, Martha Alderson.

Using this guide, the patrons of Guilford can better understand the usage of plot as a driving force in their writing endeavors. Alderson provides advice on all the elements needed to create an energetic climax. Patrons would greatly benefit from having a comprehensive book on the main element of any story to help them take their initial idea to a new level.

- 3) *The writer within*, Lary Bloom

This is a guide better suited for non-fiction writers, but still an excellent book for consideration. It provides non-fiction writers with the tools to take their writing from good to great, giving their non-fiction work that spark to take it from the normal, mechanical sounding writing to a more interesting level of writing non-fiction by using fiction techniques.

- 4) *How fiction works: The last word on writing fiction, from basics to the fine points*, Oakley Hall

This book is probably what was meant to be bought, though the James Wood version is not as strong as the Oakley Hall. Hall's edition of this book contains writing advice for all lengths, topics, styles and genre. It covers larger ideas that need to be discussed to the finer details of any writing exercise. Whether it is a short story or an epic trilogy, this book can offer writers with valuable advice no matter what their skill level.

- 5) *The 2015 writer's market*, Robert Lee Brewer.

This was an important piece of reference material that has been neglected. The library needs this book on their shelf to provide the novelists and article writers with a number of possibilities for up to date agencies and publishing houses that might accept their work. Similar to the *Poet's Market*, this is a yearly book that needs to be updated occasionally, but since there is no copy available at Guilford now, it would make sense to purchase the most recent edition.

**Conclusion:**

In short, the Guilford collection seems to be very strong. There are a few books that simply don't have enough patron interest and a few books that do not have the relevancy to be kept on the shelf. Additionally, there are some books that should be added, for the sake of providing all types of writers with the resources that they need in order to reach their final goal of publication.